



D. Bennett's
COLLECTION OF
Old Welsh Airs.



VOLUME II

No 4040.100

Vol. 2



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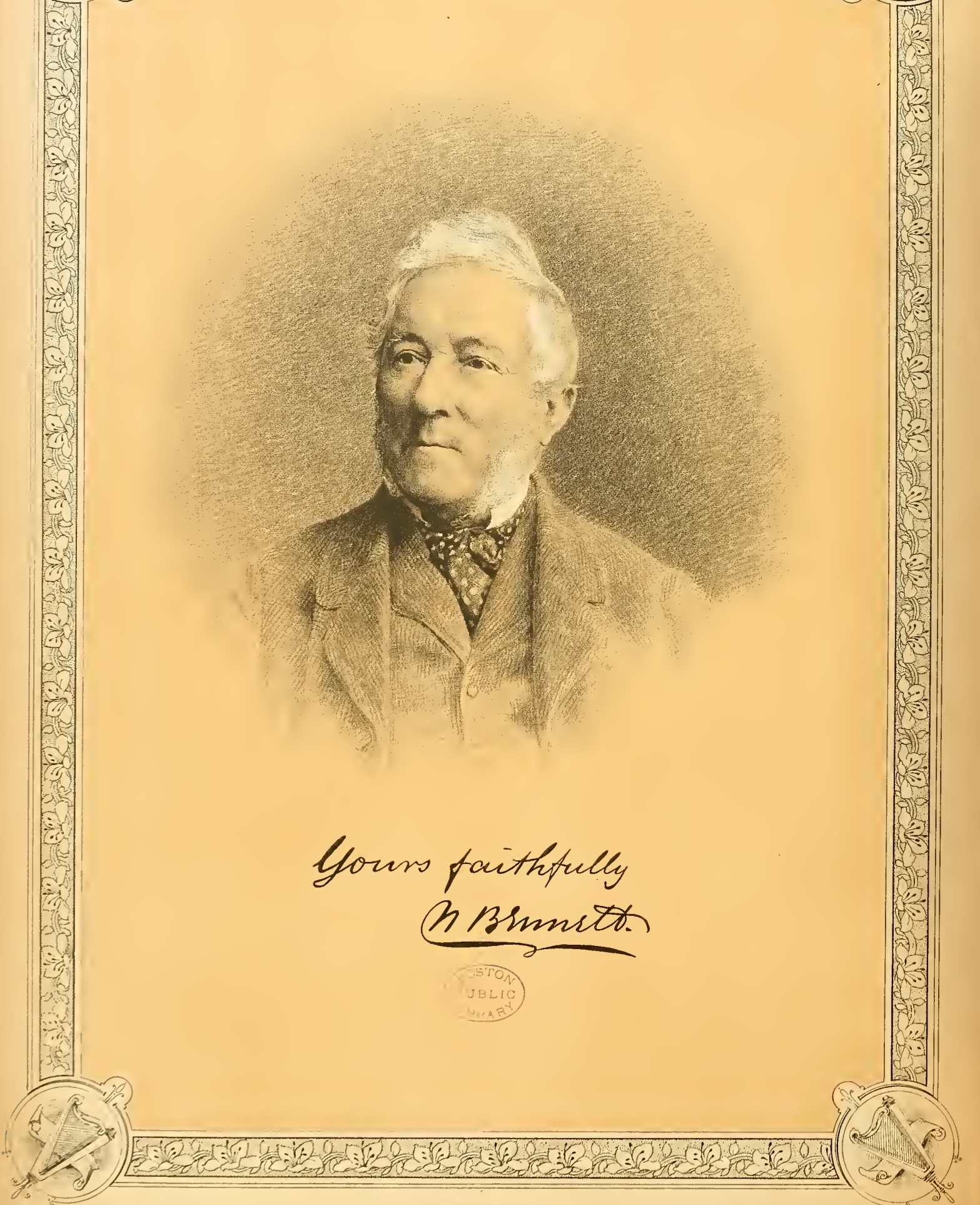
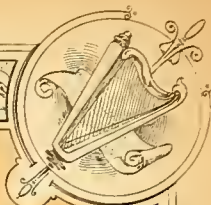
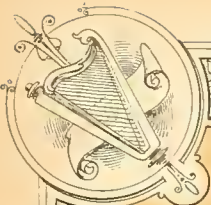
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N. BENNETT'S COLLECTION
OF
OLD WELSH AIRS.



Yours faithfully
H Bruntt.





Alawon fy Ngwlad

The Laws of my Land.

Collected by

NICHOLAS BENNETT

OF GLANYRAFON.

Arranged for the Harp
or
Pianoforte

by

D. EMLYN EVANS



TELYNOR CYMRU & IDRIS VYCHAN,
at the Proclamation of the London Eisteddfod 1886.

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VOL. 2.

1893
NEWTOWN,
PHILLIPS & SON, "EXPRESS & TIMES" OFFICE.

"Dyn a garo grwth a thelyn,
Sain cynganedd cân ac englyn,
A `gâr y pethau mwyaf tirion
Sy'n nef ymhlith angylion."--Hen Bennill.

Sch

April 14, 1899

JB

2 v.

vol. II.

DIFYRWCH GORONWY OWEN — The Delight of Goronwy Owen

Allegro moderato.

PIANO.

Musical score for 'DIFYRWCH GORONWY OWEN' in 3/4 time, marked *Allegro moderato*. The score is for piano and consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music features a mix of chords and single notes, with some triplets in the final system.

DIFYRWCH GWŶR CWM FELIN — The Delight of the Men of Cwm Felin

Larghetto.

Musical score for 'DIFYRWCH GWŶR CWM FELIN' in 3/4 time, marked *Larghetto*. The score is for piano and consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music features a mix of chords and single notes, with a slower tempo than the previous piece.

CEFN MABLI — Cefn Mably

Moderato.

Musical score for 'CEFN MABLI' in 3/4 time, marked *Moderato*. The score is for piano and consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music features a mix of chords and single notes, with a moderate tempo.

GORYMDAITH RODNEY — Rodney's War March

Moderato.

Fine.

D.C.

YMDEITHDON RODNEY — Rodney's March

Moderato.

Fine.

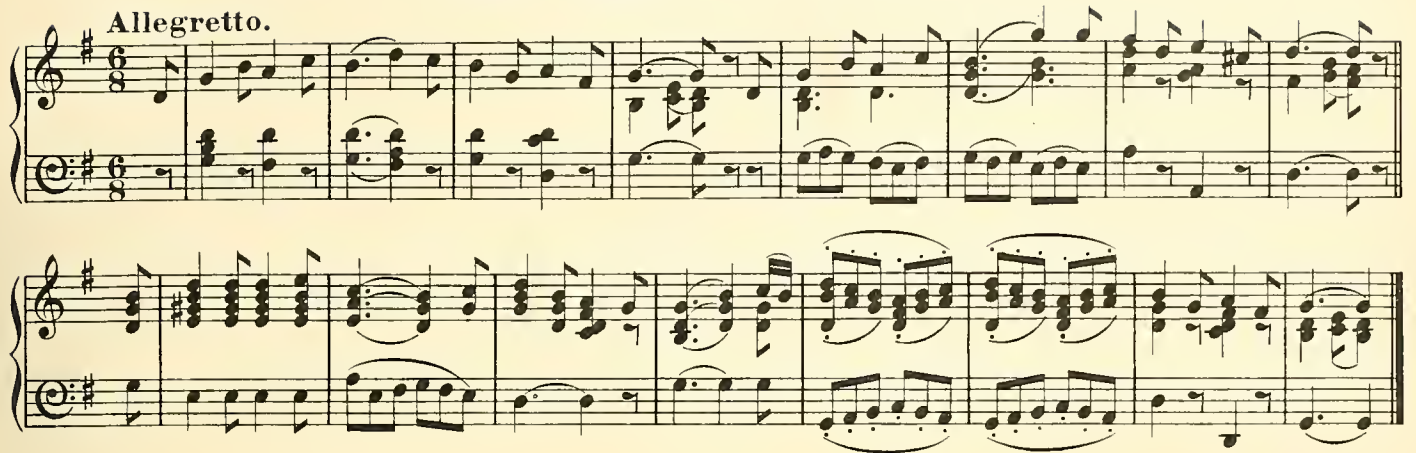
D.C.

YMDEITHDON SYR WATKIN IEUANC — Young Sir Watkin's March

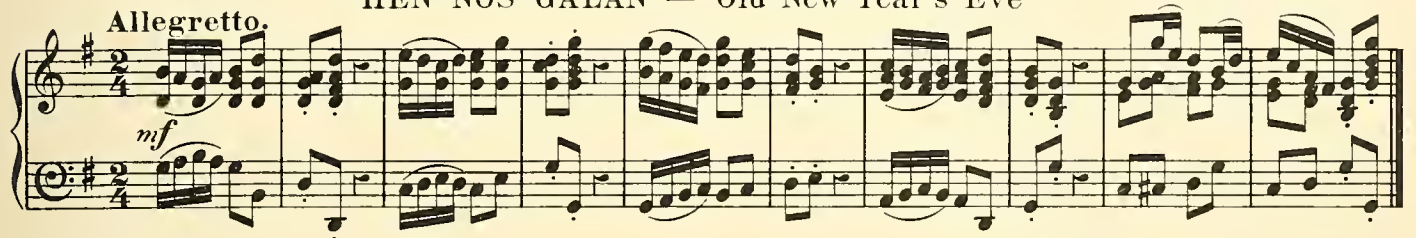
Allegro moderato.

1

Y LLWYN BEDW — The Birch Grove

Allegretto.

HÊN NOS GALAN — Old New Year's Eve

Allegretto.

Y GLASGOED — The Green Wood

Moderato.

TRI A CHWECH — Three and Six

Andante moderato.

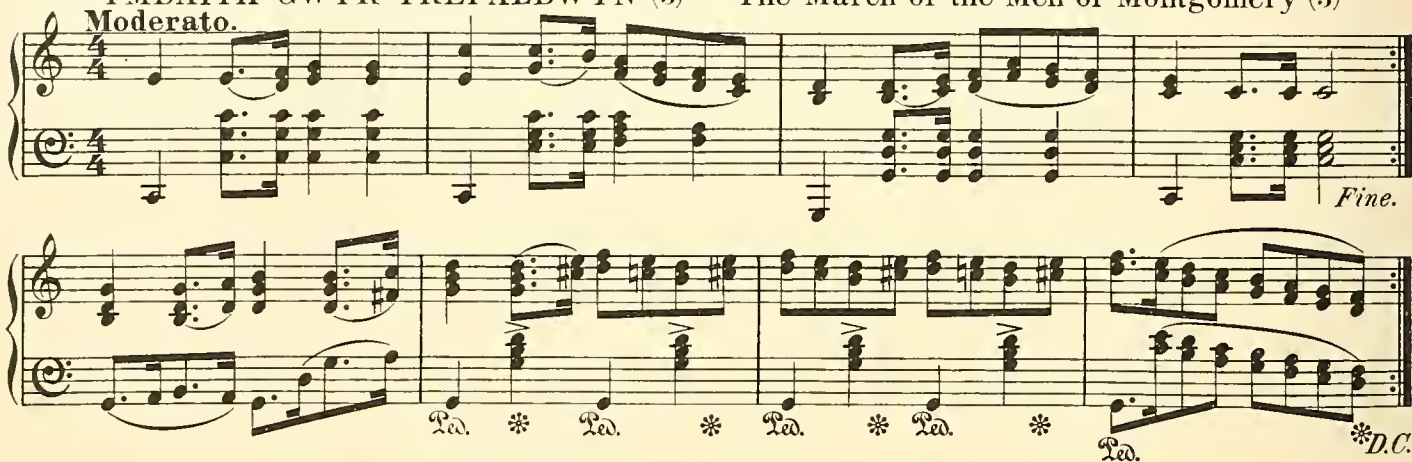
DIFYRWCH CARADOG - Caradog's Delight

Allegro moderato.



YMDAITH GWŶR TREFALDWYN (3) - The March of the Men of Montgomery (3)

Moderato.



HET AR YR HOEL - A Hat on the Nail

Allegro moderato.



ERDDYGAN RHEINALLT GLYNDERI - The Melody of Rheinalt of Glynderi

Larghetto.



TRONDOL CLEDD YR YSWAIN — The Hilt of the Squire's Sword

Andante.

Two systems of piano accompaniment for the piece 'The Hilt of the Squire's Sword'. The first system consists of two staves (treble and bass clef) with a 4/4 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes with slurs and accents. The left hand provides a steady accompaniment with eighth notes. The second system continues the piece, maintaining the same tempo and time signature, with more complex chordal textures in the right hand.

YMDAITH HIRAETHLYM — The Sorrowful Journey

Allegro.

Two systems of piano accompaniment for the piece 'The Sorrowful Journey'. The first system consists of two staves (treble and bass clef) with a 6/8 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes with slurs and accents. The left hand provides a steady accompaniment with eighth notes. The second system continues the piece, maintaining the same tempo and time signature, with more complex chordal textures in the right hand.

HELA'R WIWER — Hunting the Squirrel

Andante moderato.

Three systems of piano accompaniment for the piece 'Hunting the Squirrel'. The first system consists of two staves (treble and bass clef) with a 6/8 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes with slurs and accents. The left hand provides a steady accompaniment with eighth notes. The second and third systems continue the piece, maintaining the same tempo and time signature, with more complex chordal textures in the right hand.

O GYLCH Y FORD GRON — Around the Round Table

Allegro moderato.

Three systems of piano accompaniment for the piece 'O GYLCH Y FORD GRON'. The music is in 2/4 time, key of D major (one sharp), and tempo 'Allegro moderato'. The notation features a mix of chords and moving lines in both the right and left hands.

YR YWEN — The Yew Tree

Andante grazioso.

Two systems of piano accompaniment for the piece 'YR YWEN'. The music is in 6/8 time, key of B-flat major (two flats), and tempo 'Andante grazioso'. The first system begins with a mezzo-forte (*mf*) dynamic marking. The notation includes many chords and some melodic fragments.

BREUDDWYD Y BARDD — The Bard's Dream

Andantino.

Two systems of piano accompaniment for the piece 'BREUDDWYD Y BARDD'. The music is in 3/4 time, key of B-flat major (two flats), and tempo 'Andantino'. The notation consists primarily of chords, with some melodic lines in the right hand.

ADEN Y FRÂN DDU – The Black Crow's Wing

Moderato.

Y BLOTYN DU – The Black Spot

Andante.

YMDAITH GWŶR CEDOL – The March of the Men of Cedol

Andante.

PIB-DDAWNS GWŶR GWRECSAM – The Men of Wrexham's Pipe-Dance
Allegro moderato.

Three systems of musical notation for the piece 'PIB-DDAWNS GWŶR GWRECSAM'. Each system consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a style typical of early 20th-century piano arrangements of traditional Welsh tunes. The first system has 6 measures, the second has 6 measures, and the third has 6 measures, ending with a double bar line.

RONDO I'R DELYN – A Rondo for the Harp

Allegro moderato.

Four systems of musical notation for the piece 'RONDO I'R DELYN'. Each system consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a style typical of early 20th-century piano arrangements of traditional Welsh tunes. The first system has 6 measures, the second has 6 measures, the third has 6 measures, and the fourth has 6 measures, ending with a double bar line.

PYNCIAU 'R ADAR – The Trill of the Birds

Andante.

DIFYRWCH CORBET O YNYS MAENGWYN – Corbet of Ynys Maengwyn's Delight

Allegretto.

CHWI FECHGYN GLÂN FFRI – Ye Light-Hearted Youths

Allegretto.

CRAIG RHIW Y MYNACH — The Rock of the Monk's Ascent

Andante.

Two systems of piano accompaniment for 'CRAIG RHIW Y MYNACH'. The first system consists of two staves (treble and bass clef) in 2/4 time, marked 'Andante.'. The melody is in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a simple harmonic accompaniment. The second system continues the piece, with a triplet of eighth notes in the treble staff.

MORWYN Y PENTRE — The Village Maid

Andantino.

Five systems of piano accompaniment for 'MORWYN Y PENTRE'. The first system consists of two staves (treble and bass clef) in 2/4 time, marked 'Andantino.'. The melody is in the treble staff, featuring a series of chords and eighth notes. The bass staff provides a simple harmonic accompaniment. The subsequent systems continue the piece, with various rhythmic patterns and chord progressions. The final system ends with a double bar line.

FFARWEL FY NGHARIAD — Farewell my Love

Andante.

CRAIG Y BWLCH — The Rock of the Pass

Allegretto.

BLODAU GLYN DYFI — The Flowers of Glyndovey

Allegro moderato.

IECHYD O GYLCH — Health All Round

Largo.

YR HEN AMARYLLIS — The Old Amaryllis

Moderato.

Two systems of piano accompaniment for 'YR HEN AMARYLLIS'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 6/8 time signature. The music features a mix of chords and moving lines. The second system continues the piece, ending with a double bar line.

YMGROES GWEN — Beware Gwen

Andante cantabile.

Two systems of piano accompaniment for 'YMGROES GWEN'. The first system has a key signature of one flat (Bb) and a 6/8 time signature. The melody is more flowing and lyrical than the first piece. The second system continues the piece, ending with a double bar line.

GLANBRÂN — Glanbrân

Allegro moderato.

Three systems of piano accompaniment for 'GLANBRÂN'. The first system has a key signature of one sharp (F#) and a 4/4 time signature. The music is more rhythmic and energetic. The second system includes a 'Fine.' marking. The third system continues the piece, ending with a double bar line.

D.C.

YMDAITH Y PERSON — The Parson's March

Andante.

BARNA BWNC — Judge a Point

Allegretto.

CONSËT ARGLWYDDDES TREFFAEL — The Lady of Treffael's Fancy

Larghetto.

Allegro moderato. YR HÈN EÖG LEWYS — Green Sleeves

Two systems of musical notation for the piece 'YR HÈN EÖG LEWYS'. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a triplet of eighth notes in the treble staff. The second system also includes a triplet of eighth notes in the treble staff. The piece concludes with a double bar line.

Andantino. ARGLWYDDDES TRWY 'R COED⁽¹⁾ — A Lady through the Wood⁽¹⁾

Four systems of musical notation for the piece 'ARGLWYDDDES TRWY 'R COED'. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a triplet of eighth notes in the treble staff. The piece concludes with a double bar line and a fermata over the final note in the bass staff.

ARGLWYDDDES TRWY 'R COED(2) — A Lady through the Wood(2)

Andante cantabile.

The musical score for 'A Lady through the Wood' is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together, creating a flowing, lyrical line. The bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes. The second system continues this melodic development. The third system introduces some harmonic variety with chords in the treble. The fourth system features a more active bass line with sixteenth-note patterns. The fifth system concludes the piece with a final cadence in the treble and a sustained note in the bass.

DIFYRWCH GWŶR CAERNARFON (1) — The Delight of the Men of Carnarvon (1)

Allegretto.

The musical score for 'The Delight of the Men of Carnarvon' is written for piano in 6/8 time, featuring a key signature of one flat (B-flat). It consists of two systems of staves. The first system begins with a treble and bass staff. The melody in the treble staff is more rhythmic and dance-like than the first piece, using many eighth and sixteenth notes. The bass staff has a simple, steady accompaniment. The second system continues the piece, ending with a final cadence in the treble and a sustained note in the bass.

PARK HYDE — Hyde Park

Larghetto.

DIFYRWCH GWŶR CAERNARFON (2) — The Delight of the Men of Carnarvon (2)

Con spirito.

DIFYRWCH GWŶR CAERNARFON (3) — The Delight of the Men of Carnarvon (3)

Allegretto.

DIFYRWCH GWŶR HIRWAEN — The Delight of the Men of Hirwaen

Con spirito.

Three systems of piano accompaniment for 'DIFYRWCH GWŶR HIRWAEN'. The music is in 3/4 time, key of B-flat major. The first system includes triplets in both hands. The second system features a more active right hand with eighth-note patterns. The third system concludes with a triplet in the right hand.

CÂTH SHÔN DAFYDD — John Davies's Cat

Allegro.

Two systems of piano accompaniment for 'CÂTH SHÔN DAFYDD'. The music is in 6/8 time, key of D major. The first system has a busy right hand with many beamed eighth notes. The second system continues this lively pattern.

GOSLEF LLEWELYN — Llewelyn's Melody

Largo.

Two systems of piano accompaniment for 'GOSLEF LLEWELYN'. The music is in 3/4 time, key of B-flat major. The first system is slow and features a melody in the right hand. The second system continues the melody and includes a 'Fine.' marking at the end of the first system and a 'D. C.' (Da Capo) instruction at the end of the second system.

Moderato.

Y CEILIOG GWYN — The White Cock

*Allegro moderato.*

DAWNS Y GLUSTOG — The Cushion Dance

*Andante.*

FFARWEL MARI WATER — Mary Water's Farewell

*Andante.*HŪD Y FRWYNEN LÂS (DEHEUBARTH) —
The Allurements of the Green Rush (South Wales)

CLOCH YMADAWIAD NELSON — Nelson's Departure Bell

Moderato.

SPANISH MINUET (GOGLEDD) — Spanish Minuet (North Wales)

Allegretto.*D. C.*

SPANISH MINUET (DEHEUDIR) — Spanish Minuet (South Wales)

Allegretto.*D. C.*

HOFFDER WILLIAM HARRI — William Harry's Delight

Allegro moderato.

CAINC Y DELYN — The Harp's Strain

Andante legato.

Musical score for 'CAINC Y DELYN — The Harp's Strain' in 4/4 time, key of B-flat major. The score consists of four systems of piano accompaniment. The first system features a flowing eighth-note pattern in the left hand and chords in the right hand. The second system includes a triplet in the left hand. The third system has a half-note bass line in the left hand and chords in the right hand. The fourth system continues the eighth-note pattern in the left hand and chords in the right hand. The piece concludes with a final chord.

GWYLAN Y MÔR — The Sea-Gull

Moderato.

Musical score for 'GWYLAN Y MÔR — The Sea-Gull' in 4/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system features a steady eighth-note pattern in the left hand and chords in the right hand. The second system includes a half-note bass line in the left hand and chords in the right hand. The piece concludes with a final chord.

CÂN ADAR MÂN Y MYNYDD — The Little Mountain Bird's Song

Allegretto.

Musical score for 'CÂN ADAR MÂN Y MYNYDD — The Little Mountain Bird's Song' in 6/8 time, key of D major. The score consists of one system of piano accompaniment. The left hand features a steady eighth-note pattern, and the right hand features chords. The piece concludes with a final chord.

Y DDIMAI GOCH⁽¹⁾ — The new Halfpenny (1)

Moderato.

Y DERYN — The Bird

Andante largamente.

DUW GADWO'R BRENIN — God save the King

Moderato.

TRI THRAWIAD - Three touches

Andante.



FFELENA (2) - Felena (2)

Andantino.



FFELENA (3) - Felena (3)

Moderato.



FFELENA (4) - Felena (4)

Andante.

DDOE A HEDDYW (DAWNS) - Yesterday and To-day

Allegretto.

Fine. *D.C.*

JERMI CLOI - Jermi Cloi

Moderato.

Y GWERYD - The Church-yard

Moderato.

Y TIR GRISIALAIDD⁽²⁾ - The Crystal Ground⁽²⁾

Andantino.

Y TIR GRISIALAIDD⁽³⁾ - The Crystal Ground⁽³⁾

Andante.

Fine.

D.C.

ABERCYNFFIG - Aberkenfig

Allegro commodo.

ADEN DDU 'R FRAN - The black wing of the Crow

Andante.

This musical score is for the piece 'ADEN DDU 'R FRAN - The black wing of the Crow'. It is written in 4/4 time with an Andante tempo. The key signature has two flats (B-flat and E-flat). The score consists of two systems, each with a treble and bass staff. The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

LLWYDCOED - Llwydcoed

Moderato.

This musical score is for the piece 'LLWYDCOED - Llwydcoed'. It is written in 2/4 time with a Moderato tempo. The key signature has two flats (B-flat and E-flat). The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, characterized by eighth-note patterns and some triplet figures. The bass staff features a steady accompaniment of eighth notes. The piece ends with a double bar line.

TROAD Y DROELL FACH - The Turn of the little Spinning - wheel

Moderato.

This musical score is for the piece 'TROAD Y DROELL FACH - The Turn of the little Spinning - wheel'. It is written in 4/4 time with a Moderato tempo. The key signature has one sharp (F-sharp). The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, featuring a mix of eighth and sixteenth notes. The bass staff has a more active accompaniment with many beamed sixteenth notes. The piece concludes with a double bar line.

Y RHEW MAWR – The Great Frost

Moderato.

1. Final.

D. C.

This musical score is for 'Y RHEW MAWR – The Great Frost' in 4/4 time, marked 'Moderato.' It consists of three systems of piano accompaniment. The first system has five measures. The second system has six measures, with a first ending bracket over the last two measures labeled '1. Final.' The third system has six measures, ending with a double bar line and the instruction 'D. C.' (Da Capo).

Y GARNEDD – The Carn

Allegretto.

This musical score is for 'Y GARNEDD – The Carn' in 6/8 time, marked 'Allegretto.' It consists of three systems of piano accompaniment. The first system has five measures. The second system has six measures, with a key signature change to one sharp (F#) indicated by a double bar line and a new key signature. The third system has six measures, continuing in the new key signature.

CLYCHAU RHIWABON – The Bells of Ruabon

Moderato.

This musical score is for 'CLYCHAU RHIWABON – The Bells of Ruabon' in 2/4 time, marked 'Moderato.' It consists of one system of piano accompaniment with eight measures. The music features a mix of chords and moving lines in both hands.

HAFOD YR AERES - The Heiress' Summer Bower

Moderato.

CÂN ARAD - LANCIAU MORGANWG - The Song of the Ploughboys of Glamorgan

Andante.

CÂN YR ARAD - LANC (MESUR TRIBAN) - The Song of the Ploughboy (Triban)

Moderato.

CÂN YR ARAD - LANC - The Ploughboy's Song

Moderato.

CÂN YR ARAD-LANC (TRIBAN MORGANWG)
The Song of the Ploughboy (Triban of Glamorgan)



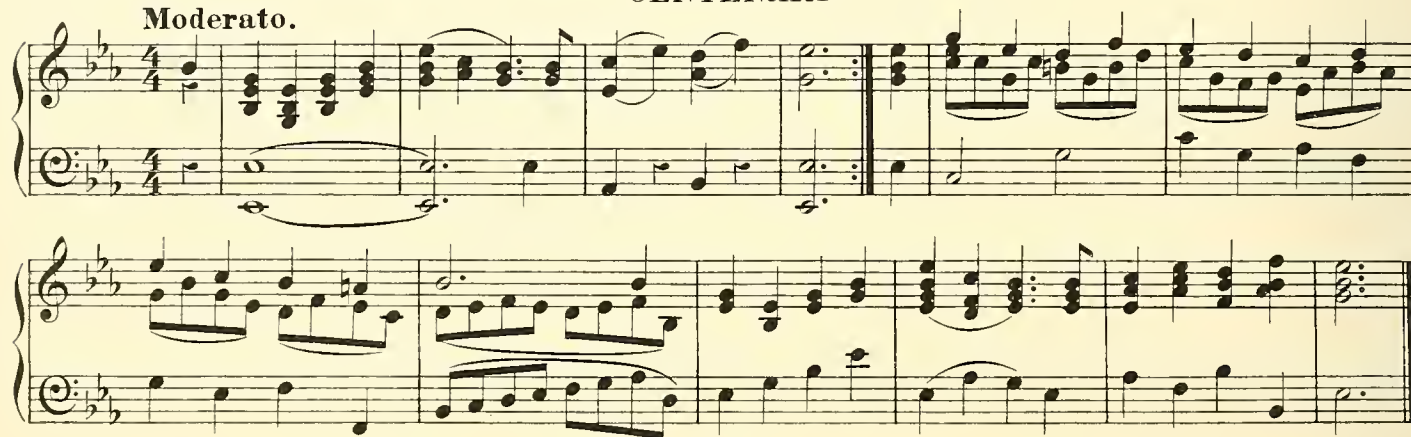
CAINC GYRWR Y WÊDD YCHAIN - The Song of the Oxen Driver

Allegro comodo.



CENTENARY

Moderato.



GWINLLAN DDYRYS - The Tangled Vineyard

Allegretto.



DIFYRWCH IORWERTH AB IFAN - Edward ab Evan's Delight

Moderato.



DIFYRWCH ALFFRED FAWR – Alfred the Great's Delight

Moderato.

The musical score for 'DIFYRWCH ALFFRED FAWR' is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp. The melody is primarily in the right hand, featuring eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. The second system continues the melody with more complex rhythmic patterns, including triplets and sixteenth notes. The third system features a more active left hand with eighth-note patterns. The fourth system shows a continuation of the melodic line with some rests in the right hand. The fifth system concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

DIFYRWCH BEIRDD LLANGOLLEN – The Bards of Llangollen's Delight

Larghetto.

The musical score for 'DIFYRWCH BEIRDD LLANGOLLEN' is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp. The melody is primarily in the right hand, featuring quarter and eighth notes, often beamed together. The left hand provides a steady accompaniment with quarter notes. The second system continues the melody with more complex rhythmic patterns, including triplets and sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

DIFYRWCH LLEWELYN — Llewelyn's Delight

Moderato.

YMDEITHDÔN GWŶR PENLLYN — The March of the Men of Penllyn

Allegro.

HÎNDEG (3) — Fair Weather (3)

Moderato.

HÎNDEG (4) - Fair Weather (4)

Moderato.

Musical score for HÎNDEG (4) - Fair Weather (4). The piece is in 3/4 time, key of B-flat major, and marked Moderato. It consists of three systems of piano accompaniment. The first system has 8 measures, the second 8 measures, and the third 8 measures. The melody is primarily in the right hand, with a steady accompaniment in the left hand.

HÎNDEG (5) - Fair Weather (5)

Allegretto.

Musical score for HÎNDEG (5) - Fair Weather (5). The piece is in 2/4 time, key of B-flat major, and marked Allegretto. It consists of two systems of piano accompaniment. The first system has 8 measures, and the second system has 8 measures. The melody is primarily in the right hand, with a steady accompaniment in the left hand.

DYDDIAU HYFRYD - Delightful Days

Andante.

Musical score for DYDDIAU HYFRYD - Delightful Days. The piece is in 4/4 time, key of B-flat major, and marked Andante. It consists of two systems of piano accompaniment. The first system has 8 measures, and the second system has 8 measures. The melody is primarily in the right hand, with a steady accompaniment in the left hand.

CERDD Y GÔG LWYDLAS - The Song of the Blue-grey Cuckoo

Allegro moderato.

Musical score for CERDD Y GÔG LWYDLAS - The Song of the Blue-grey Cuckoo. The piece is in 3/4 time, key of D major, and marked Allegro moderato. It consists of two systems of piano accompaniment. The first system has 8 measures, and the second system has 8 measures. The melody is primarily in the right hand, with a steady accompaniment in the left hand.

CWYN YR EÖS – The Nightingale's Complaint

Andantino.

GORCHUDD Y FRENHINES – The Queen's Veil

Allegro moderato.

DYDD LLUN Y BOREU – Monday Morning

Allegretto.

DIFYRWCH GWŶR Y BALA — The Delight of the Bala Men

Allegro moderato.

Two systems of piano accompaniment for 'DIFYRWCH GWŶR Y BALA'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the right hand features eighth-note patterns and chords, while the left hand provides a steady accompaniment. The second system continues the piece with similar rhythmic patterns and chordal textures.

DIFYRWCH GWŶR TRELAI — The Delight of the Trelai Men

Andante legato.

Two systems of piano accompaniment for 'DIFYRWCH GWŶR TRELAI'. The key signature changes to three sharps (F#, C#, G#) and the time signature remains 3/4. The music is characterized by a slower tempo and a more legato feel. The first system shows a melody with sustained notes and chords. The second system includes a triplet of eighth notes in the right hand, adding a rhythmic variation to the piece.

DIFYRWCH GWŶR LLANFABON — The Delight of the Men of Llanfabon

Maestoso.

Three systems of piano accompaniment for 'DIFYRWCH GWŶR LLANFABON'. The key signature changes to one flat (Bb) and the time signature is 4/4. The tempo is marked 'Maestoso'. The first system features a melody with a mix of eighth and sixteenth notes. The second system continues with a similar melodic line. The third system concludes the piece with a final chord and a sustained note in the right hand.

DIFYRWCH GWŶR MARGAM – The Delight of the Men of Margam

Andante.

PAID A'M TWYLLLO – Do not deceive me

Allegretto.

DIFYRWCH DIC DYWYLL – The Delight of Blind Dick

Allegretto.

CALANMAI – May-Day

Moderato.

CAINC DIBYN A DOBIN (HELAR DRYW BACH) -

The strain of Dibin and Dobin (Hunting the Wren)

Allegro moderato.

MABOLAETH - Youth

Moderato.

Y DEILDY - The Bower

Andante.

Y CRWYDRYN - The Wanderer

Allegretto.

LLYGAD Y DYDD - The Daisy

Allegro moderato.

Two systems of piano accompaniment for 'The Daisy'. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment. The second system continues the piece, ending with a double bar line. Dynamics like *f* (forte) are indicated.

HIR-DDYDD HÂF - The Long Summer Day.

Andante.

Two systems of piano accompaniment for 'The Long Summer Day'. The first system is in 4/4 time with a key signature of one sharp (F#). It features a slow, flowing melody in the right hand and a simple accompaniment in the left hand. The second system continues the piece, showing more complex chordal textures and melodic lines in both hands.

BEDD Y FRENHINES - The Queen's Grave

Andantino.

Two systems of piano accompaniment for 'The Queen's Grave'. The first system is in 3/8 time with a key signature of one flat (Bb). The melody is characterized by dotted rhythms and eighth notes. The second system continues the piece, maintaining the same tempo and key signature.

Y GARREG LWYD - The Grey Stone

Andante.



FFARWEL MARI - Farewell Mary

Allegro.



Y BRYNCIN - The Hillock.

Moderato.



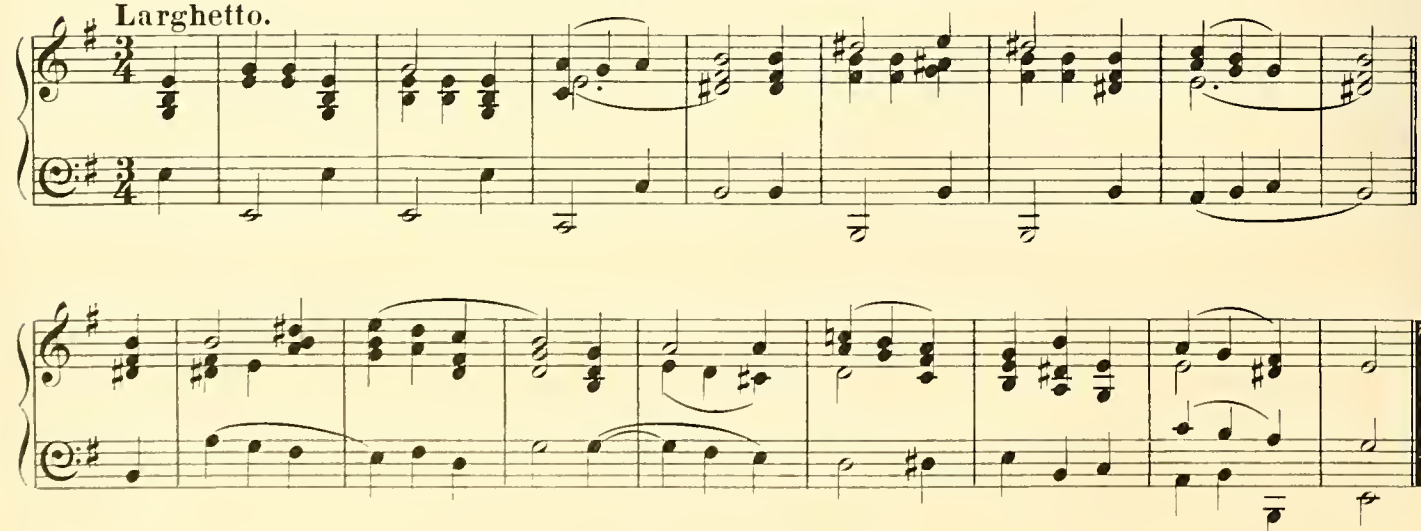
HOFFDER IOLO MORGANWG — Iolo Morganwg's Delight

Allegretto.

DIFYRWCH IFOR HAEL — The Delight of Ivor Hael

Andante grazioso.

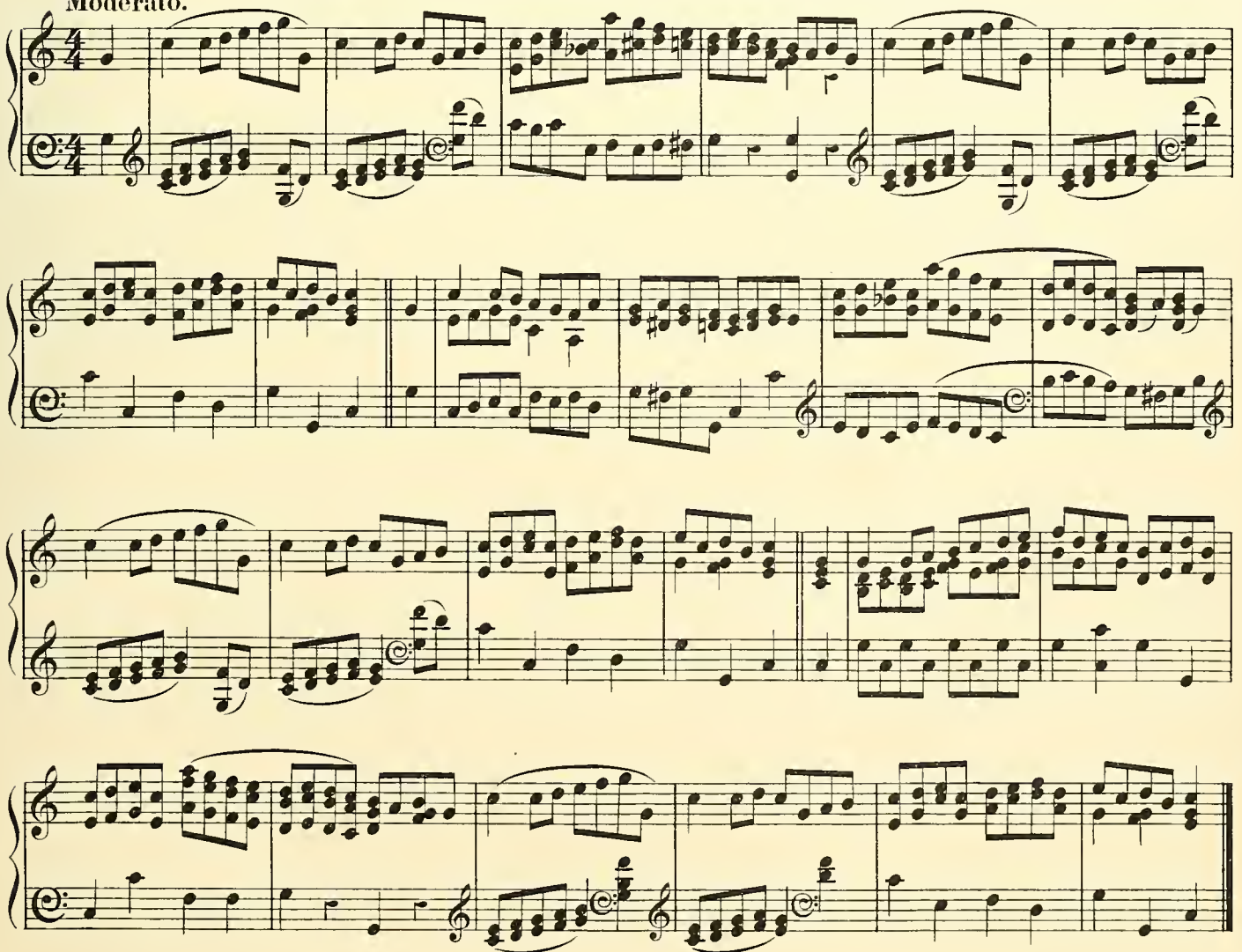
Y CWPER MWYN — The Gentle Cooper

Larghetto.

SÎR FÔN BACH — My dear Anglesey

Allegretto.

NAID TROS LANERCH — A leap o'er the glade

Moderato.

LLAIS NEL PUW — Nelly Pugh's voice

Andante.



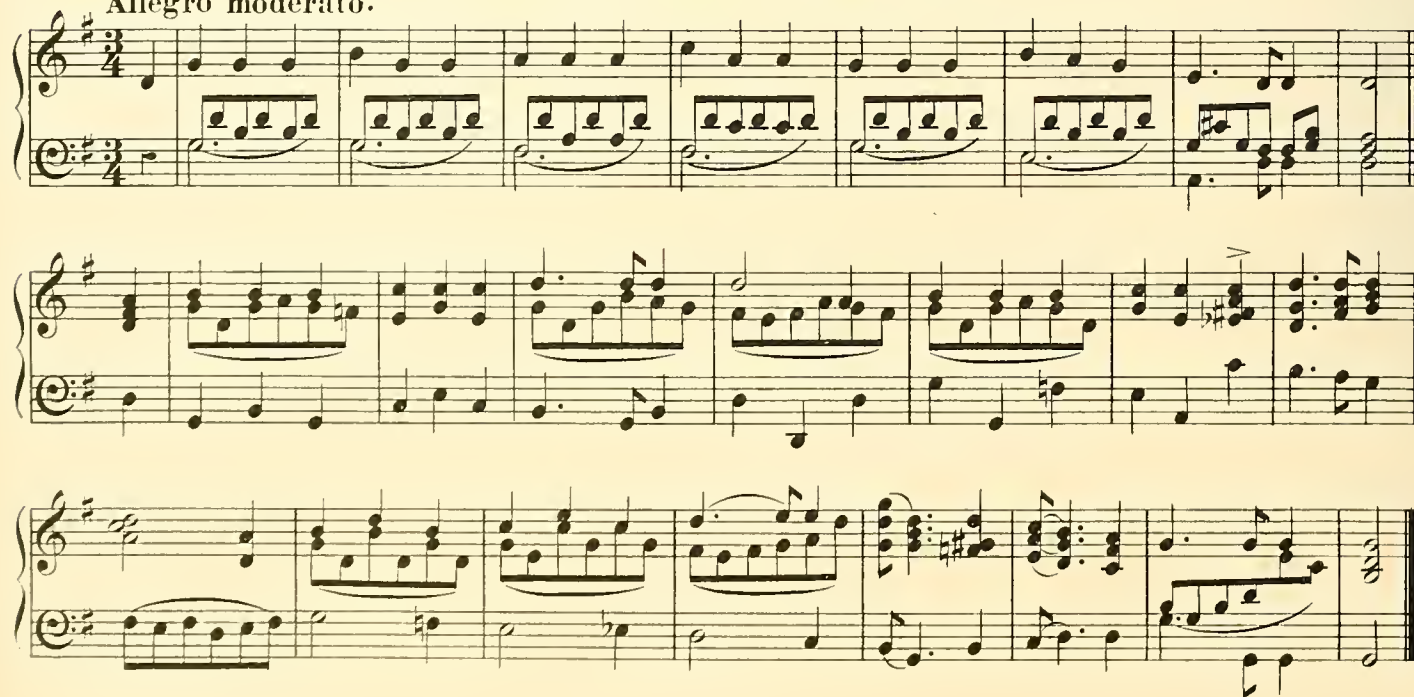
Larghetto.

HOFF - FRON — Fond Heart

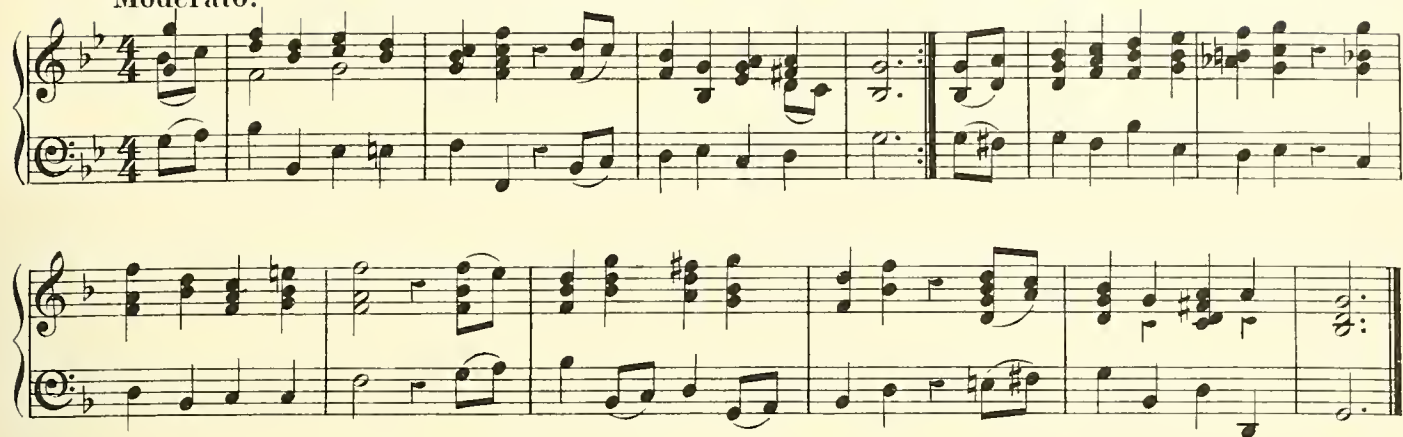


CRAIG - Y-DÓN — Craig-y-dón

Allegro moderato.



Moderato. BRYNIAU'R WERDDON⁽²⁾ - The Hills of Ireland⁽²⁾



Allegro moderato. BEDD Y MORWR - The Sailor's Grave



Andante cantabile. GRO'R AFON - River-side Pebbles



BALEDWYR NEFYN — Nevin Ballad Singers

Moderato.

YMGYRCH-DÔN CAPTAIN MORGAN — Captain Morgan's War March

Allegretto.

YMGYRCH-DÔN Y WAENLWYD — The Waenlwyd War March

Allegro moderato.

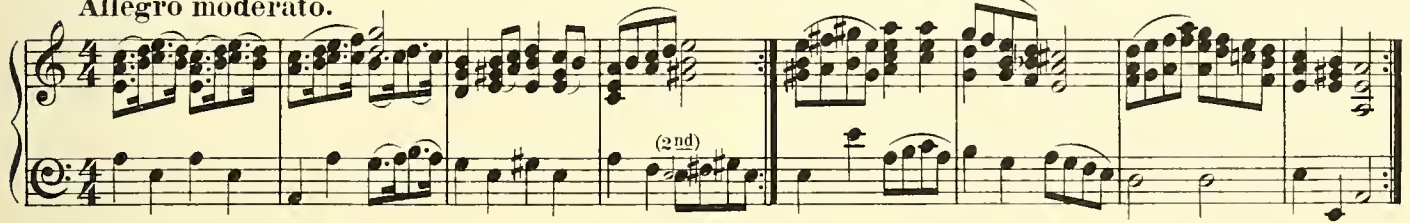
GORFOLEDD GWŶR MEIRION — The Rejoicing of the Men of Meirion

Moderato.



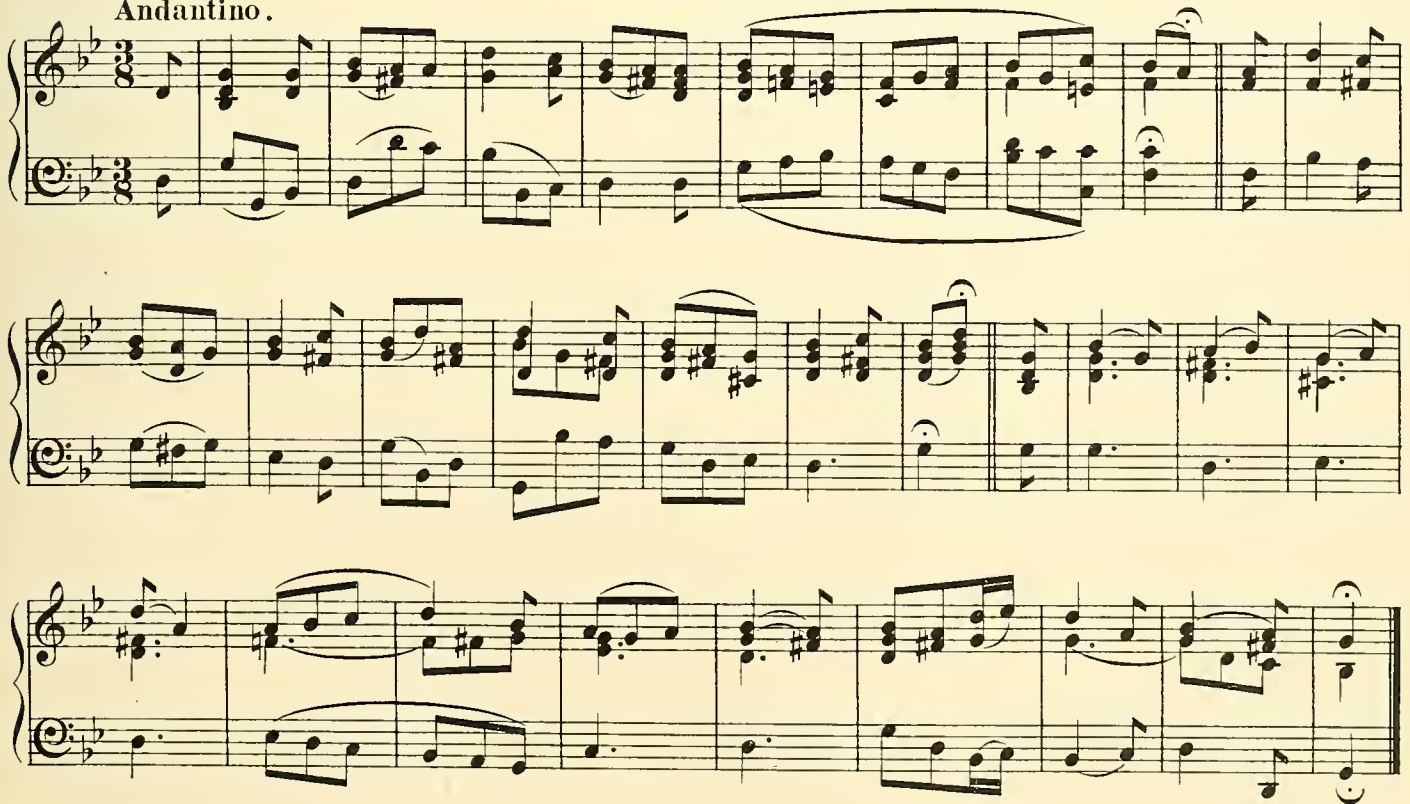
DIDDAN CAPTAIN MORGAN — Captain Morgan's Diversion

Allegro moderato.



FFARWEL GWŶR ABERFFRAW — The Men of Aberffraw's Farewell

Andantino.



CONSÊT GWÏR PENMORFA — The Men of Penmorva's Fancy
Allegro moderato.

The musical score for 'CONSÊT GWÏR PENMORFA' is written for piano in 3/4 time. It consists of three systems of staves. The first system has six measures, the second has six measures, and the third has six measures. The key signature is one sharp (F#). The melody is primarily in the right hand, with a supporting bass line in the left hand. The piece concludes with a double bar line and repeat dots.

CONSÊT GWÏR ABERFFRAW — The Men of Aberffraw's Fancy
Larghetto.

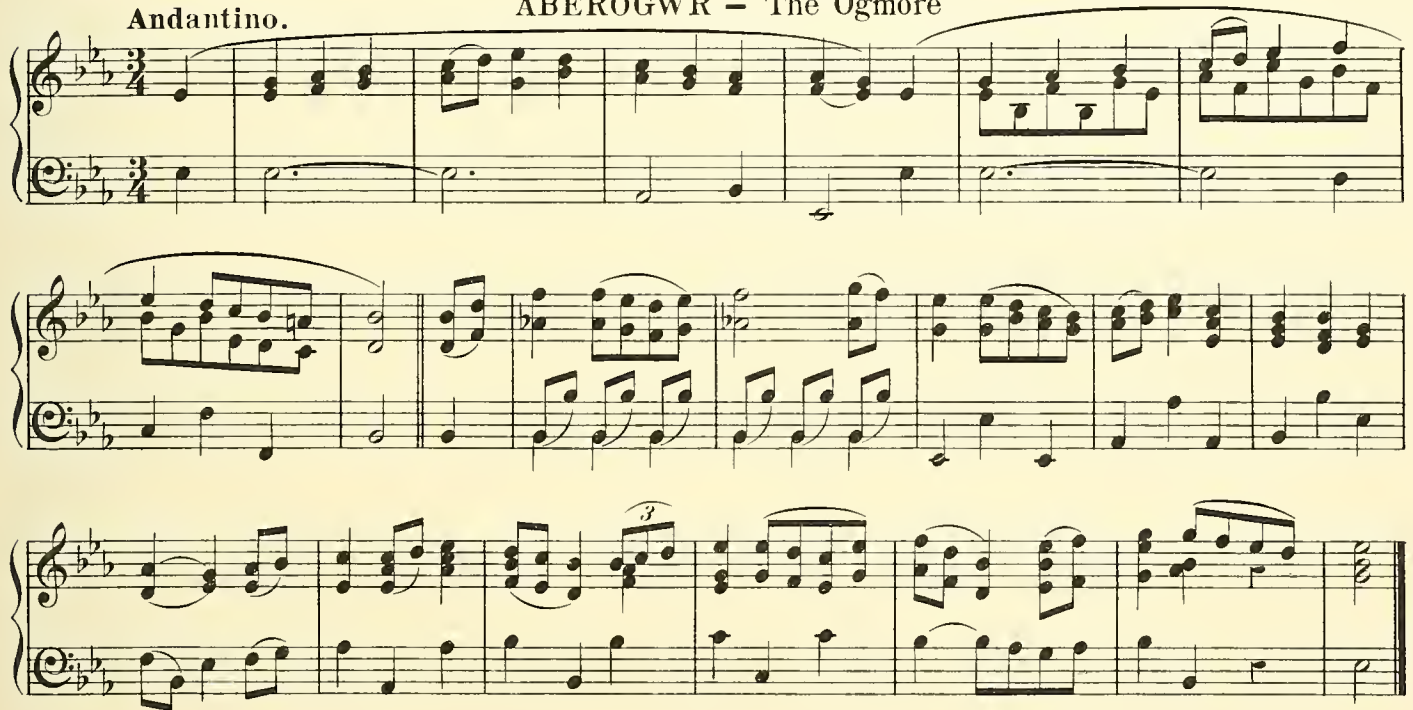
The musical score for 'CONSÊT GWÏR ABERFFRAW' is written for piano in 2/4 time. It consists of three systems of staves. The first system has eight measures, the second has eight measures, and the third has eight measures. The key signature is one sharp (F#). The melody is primarily in the right hand, with a supporting bass line in the left hand. The piece concludes with a double bar line and repeat dots.

CONSËT IFAN GLANTEIFI — Evan of Glantivy's Fancy
Allegro brillante.



Andantino.

ABEROGWR — The Ogmore



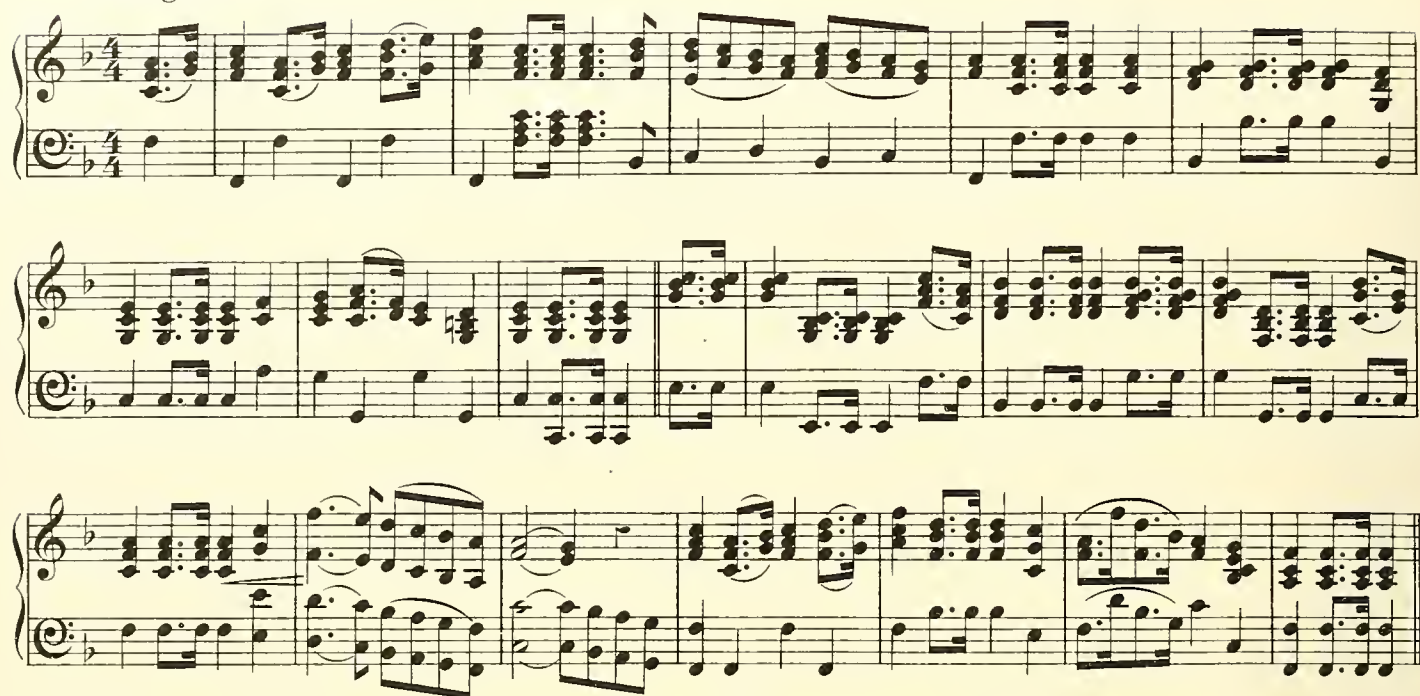
Moderato.

DAFYDD AB WILLIAM — David ab William.



CASTELL PRISTEN — Presteign Castle

Allegro.



CAINC SHONET — Janet's Strain

Andantino.



MARWNAD YR HELIWR — The Huntsman's Dirge

Allegretto.



ENHUDDIAD Y TÂN — Covering the fire

Moderato.

Three systems of piano accompaniment for the piece 'ENHUDDIAD Y TÂN'. The music is in 6/8 time, with a key signature of one flat (B-flat). The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The music features a variety of chords and melodic lines, with some passages marked by slurs and ties.

Y LLWYN DRAIN — The Thorn bush

Con grazia.

Three systems of piano accompaniment for the piece 'Y LLWYN DRAIN'. The music is in 3/4 time, with a key signature of one flat (B-flat). The first system consists of two staves. The second system consists of two staves. The third system consists of two staves. The music features a variety of chords and melodic lines, with some passages marked by slurs and ties.

CARIAD-GLWYF - Love-sickness

Lento.

SAWDL Y FUWCH (1) - The Cow's Heel (1)

Allegretto.

SAWDL Y FUWCH (2) - The Cow's Heel (2)

Moderato.



SAWDL Y FUWCH (3) — The Cow's Heel (3)

Andante.



NANT EOS — Nant Eos

Moderato.



Y FOES FAWR(1) - The Great Etiquette(1)

Moderato.

TROT Y GASEG - The Mare's trot

Andantino.

CAN MLYNEDD YN ÔL - One hundred years ago

Maestoso.

LLANCES Y DYFFRYN — The Lass of the Valley

Con moto.

Three systems of piano accompaniment for 'LLANCES Y DYFFRYN'. The first system is in 3/4 time, key of D major. The second system continues the melody with more complex figures. The third system concludes the piece with a final chord.

CAP LILI — The Lily Cap

Moderato.

A single system of piano accompaniment for 'CAP LILI' in 6/8 time, key of B-flat major. The melody is characterized by a steady eighth-note accompaniment.

GADEL Y TÎR(Y FFORDD FYRAF) — Leaving the Land(the shortest way)

Moderato.

A single system of piano accompaniment for 'GADEL Y TÎR' in 2/4 time, key of B-flat major. The melody features a mix of eighth and sixteenth notes.

Y MORWYR — The Sailors

Larghetto.

Two systems of piano accompaniment for 'Y MORWYR' in 2/4 time, key of D major. The first system shows the initial melody, and the second system continues it with a more active bass line.

PANDY'R YSTRAD — The Fulling Mill of the Strath

Andante moderato.

Musical score for 'PANDY'R YSTRAD' in 3/4 time, Andante moderato. The score consists of three systems of piano accompaniment. The first system has 6 measures. The second system has 8 measures, including a repeat sign. The third system has 8 measures, ending with a 'rall.' marking.

Y FORU — Tomorrow

Allegro.

Musical score for 'Y FORU' in 6/8 time, Allegro. The score consists of three systems of piano accompaniment. The first system has 6 measures. The second system has 6 measures. The third system has 6 measures.

Y GANWYLL — The Candle

Allegro moderato.

Musical score for 'Y GANWYLL' in 4/4 time, Allegro moderato. The score consists of one system of piano accompaniment with 12 measures. The first 8 measures are marked '1.' and the last 4 measures are marked 'Final.'

SYBYLLTIR (1) — Sybylltir (1)

Allegretto.

SYBYLLTIR (2) — Sybylltir (2)

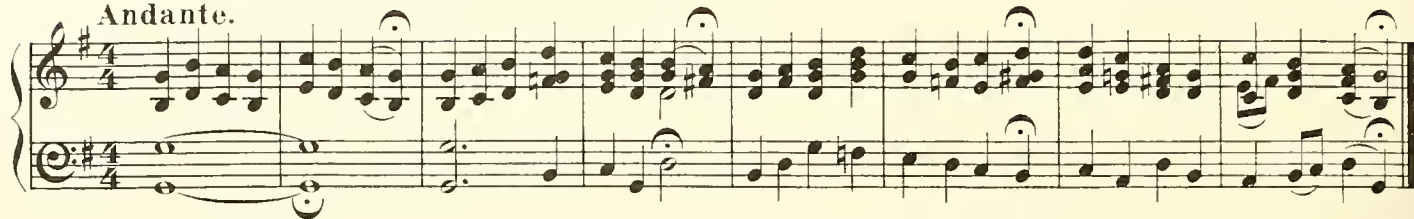
Moderato.

FFARWEL NED PUW(2) — Ned Pugh's farewell(2)

Allegro moderato.

MORGAN JONES O'R DOLYDD GWYRDDION - Morgan Jones of Dolydd Gwyrddion

Andante.



SUSANNA - Susannah

Larghetto.



DEWCH I'R DYFFRYN - Come to the Valley

Allegro moderato.



PÊR OSLEF FACH (3) - The little Sweet Melody (3)

Allegretto.



PÊR OSLEF FAWR — The greater Sweet Melody

Allegro moderato.

Two systems of piano accompaniment for 'PÊR OSLEF FAWR'. The first system consists of two staves with a treble and bass clef, key signature of one sharp (F#), and 4/4 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The second system continues the melody and accompaniment, ending with a double bar line.

PEN PÛCH — Pen Pych

Andante.

Two systems of piano accompaniment for 'PEN PÛCH'. The first system consists of two staves with a treble and bass clef, key signature of two flats (Bb, Eb), and 2/4 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The second system continues the melody and accompaniment, ending with a double bar line.

GLWYSEN — Lovely.

Larghetto.

Two systems of piano accompaniment for 'GLWYSEN'. The first system consists of two staves with a treble and bass clef, key signature of two flats (Bb, Eb), and 3/8 time signature. The melody is in the right hand, featuring a series of eighth and sixteenth notes. The second system continues the melody and accompaniment, ending with a double bar line.

CARU DOLI – Courting Dolly

Moderato.

Fine.

D.C.

This musical score is for the piece 'CARU DOLI – Courting Dolly'. It is written for piano in 2/4 time with a tempo marking of 'Moderato.' The score consists of two systems. The first system has a treble and bass staff with a key signature of one sharp (F#). The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a 'Fine.' marking. The second system continues the melody and accompaniment, ending with a 'D.C.' (Da Capo) instruction.

Y DORCH AUR – The Golden Torque

Moderato.

This musical score is for the piece 'Y DORCH AUR – The Golden Torque'. It is written for piano in 3/4 time with a tempo marking of 'Moderato.' The score consists of three systems. The key signature is one sharp (F#). The melody in the treble staff is characterized by a mix of eighth and sixteenth notes, often beamed together. The bass staff provides a simple accompaniment of eighth notes. The piece concludes with a double bar line.

Y DDEILEN GRÏN – The Withered Leaf

Allegretto.

This musical score is for the piece 'Y DDEILEN GRÏN – The Withered Leaf'. It is written for piano in 6/8 time with a tempo marking of 'Allegretto.' The score consists of two systems. The key signature is one sharp (F#). The melody in the treble staff is more complex, featuring many beamed sixteenth and thirty-second notes. The bass staff provides a simple accompaniment of eighth notes. The piece concludes with a double bar line.

Y DAEAR FOCHYN - The Badger

Andante.

Andante.

Three systems of piano accompaniment for 'Y DAEAR FOCHYN - The Badger'. The first system is in 3/4 time, key of D major, and features a flowing melody in the right hand and a supporting bass line in the left hand. The second system continues the melody with more complex harmonic textures. The third system concludes the piece with a final cadence.

BRÎG Y BRWYN - The Rushes Tops

Lento.

Lento.

Two systems of piano accompaniment for 'BRÎG Y BRWYN - The Rushes Tops'. The first system is in 2/4 time, key of D major, and features a steady, rhythmic accompaniment. The second system continues the piece with a final cadence.

CEFN BRITHDIR - Cefn y Brithdir

Andantino.

Andantino.

One system of piano accompaniment for 'CEFN BRITHDIR - Cefn y Brithdir'. The piece is in 3/4 time, key of D major, and features a steady, rhythmic accompaniment. The system concludes with a 'Fine.' marking and a 'D.C.' (Da Capo) instruction.

Y DYN MEDDW - Barley Shot

Vivace.

TINC Y GLÔCH⁽¹⁾ - The Tinkling of the Bell⁽¹⁾

Allegro moderato.

MACHYNLLETH – Machynlleth

Moderato.



Y GLASWELLTYN – The Green Grass

Moderato.



MI GODAIS DŶ NEWYDD - I built a New House

Lento.

YR HENAFGWR - The Aged Man

Allegretto.

YR ADERYN⁽³⁾ - The Bird (3)*Andante.*

NYTH Y GWCW(3) - The Cuckoo's Nest (3)

Allegro moderato.

FFARWEL NED PUW(3) - Ned Pugh's Farewell (3)

Andante.

SPAIN WENDDYDD - Spanish Gipsy

Allegretto.

CLYCHAU COETTY – The Bells of Coity

Andante.

Handwritten musical score for 'The Bells of Coity' in 4/4 time, marked *Andante.* The score is written for piano and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece consists of four systems of staves. The first system includes a repeat sign with first and second endings. The second system also includes a repeat sign with first and second endings. The third system includes a repeat sign with first and second endings. The fourth system includes a repeat sign with first and second endings.

PAN OEDDWN YN RHODIO – As I was Walking

Con allegrezza.

Handwritten musical score for 'As I was Walking' in 6/8 time, marked *Con allegrezza.* The score is written for piano and features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F-sharp). The piece consists of three systems of staves. The first system includes a repeat sign with first and second endings. The second system includes a repeat sign with first and second endings. The third system includes a repeat sign with first and second endings.

DEWRDER - Valour

Allegro moderato.

Handwritten musical score for the piece 'DEWRDER - Valour' in 3/4 time, marked 'Allegro moderato.' The score is written for piano on a grand staff with treble and bass clefs. It consists of four systems of music. The first system has 8 measures, the second 8 measures, the third 8 measures, and the fourth 8 measures. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The key signature has one flat (B-flat).

LLYN TEGID - Bala Lake

Larghetto.

Handwritten musical score for the piece 'LLYN TEGID - Bala Lake' in 3/4 time, marked 'Larghetto.' The score is written for piano on a grand staff with treble and bass clefs. It consists of two systems of music. The first system has 8 measures, and the second system has 8 measures. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The key signature has two flats (B-flat and E-flat).

NANS O'R FELIN - Nancy of the Mill

Allegretto.

Handwritten musical score for the piece 'NANS O'R FELIN - Nancy of the Mill' in 6/8 time, marked 'Allegretto.' The score is written for piano on a grand staff with treble and bass clefs. It consists of two systems of music. The first system has 8 measures, and the second system has 8 measures. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The key signature has two sharps (F# and C#). The piece concludes with a double bar line and the word 'Fine.' below the staff. A 'D.C.' (Da Capo) instruction is written at the bottom right of the page.

HOFFDER GWŶR Y DINAS – The Delight of the Men of Dinas

Andantino.

DIFYRWCH BEIRDD TIR IARLL – The Bards of Tir Iarll's Delight

Allegro moderato.

CATTI ABERDYFI – Kate of Aberdovey

Andante.

MEL WEFUS (3) — Honied Lip (3)

Andante.

Musical score for 'MEL WEFUS (3) — Honied Lip (3)' in 2/4 time, Andante tempo. The score consists of three systems of piano accompaniment. The first system has 8 measures. The second system has 8 measures. The third system has 8 measures, with a first ending (1.) and a second ending (2.) in the final two measures.

FFARWEL Y GLANDDYN — The Farewell of the Handsome Man

Andantino.

Musical score for 'FFARWEL Y GLANDDYN — The Farewell of the Handsome Man' in 2/4 time, Andantino tempo. The score consists of two systems of piano accompaniment. The first system has 8 measures, including a trill (tr) in the 4th measure. The second system has 8 measures.

Y FERCH FACH — The Little Girl

Moderato.

Musical score for 'Y FERCH FACH — The Little Girl' in 6/8 time, Moderato tempo. The score consists of two systems of piano accompaniment. The first system has 8 measures. The second system has 8 measures, starting with a forte (f) dynamic marking.

HOFFDER MADOC AB OWAIN GWYNEDD – Madoc ab Owen Gwynedd's Delight

Allegro.

Musical score for Hoffder Madoc ab Owain Gwynedd in 2/4 time, marked Allegro. The score consists of three systems of piano accompaniment with treble and bass staves. The key signature has one sharp (F#).

CAINC Y FAMAETH – The Nurse's Strain

Allegretto.

Musical score for Cainc y Famaeth in 6/8 time, marked Allegretto. The score consists of two systems of piano accompaniment with treble and bass staves. The key signature has two sharps (F# and C#).

GWAEN GYNFYDD – Gwaen Gynfydd

Andante con moto.

Musical score for Gwaen Gynfydd in 3/4 time, marked Andante con moto. The score consists of two systems of piano accompaniment with treble and bass staves. The key signature has one flat (Bb).

LLEF CAERWENT – Winchester Cry

Allegro moderato.

Allegro moderato.

The musical score for 'LLEF CAERWENT – Winchester Cry' is written for piano in 3/4 time, with a key signature of two sharps (F# and C#). It consists of four systems of staves. The first system has a treble staff with chords and a bass staff with a simple melody. The second system continues the melody in the bass staff. The third system features a more active treble staff with eighth notes and a steady bass line. The fourth system concludes the piece with a final chord in the treble and a descending eighth-note melody in the bass.

CÂN Y CEILIOG DU – The Song of the Black Cock

Moderato.

Moderato.

The musical score for 'CÂN Y CEILIOG DU – The Song of the Black Cock' is written for piano in 3/4 time, with a key signature of two sharps (F# and C#). It consists of three systems of staves. The first system has a treble staff with chords and a bass staff with a simple melody. The second system continues the melody in the bass staff. The third system features a more active treble staff with eighth notes and a steady bass line. The fourth system concludes the piece with a final chord in the treble and a descending eighth-note melody in the bass.

WNG CYTIRAWG(1)-Greece and Troy(1)

Andante.

This musical score is for the piece 'WNG CYTIRAWG(1)-Greece and Troy(1)'. It is marked 'Andante.' and is in 4/4 time. The key signature has one sharp (F#). The score consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The music features a mix of chords and moving lines in both hands, with some triplets indicated by a '3' over a group of notes. The second system continues the piece with similar harmonic and melodic textures. The third system concludes the piece with a final chord and a few more notes in the bass line.

WNG CYTIRAWG (2) – Greece and Troy (2)

Andante.

This musical score is for the piece 'WNG CYTIRAWG (2) – Greece and Troy (2)'. It is marked 'Andante.' and is in 4/4 time. The key signature has one sharp (F#). The score consists of three systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The music features a mix of chords and moving lines in both hands, with some triplets indicated by a '3' over a group of notes. The second system continues the piece with similar harmonic and melodic textures. The third system concludes the piece with a final chord and a few more notes in the bass line.

MERCH Y TAFARNWR – The Tavern Keeper's Daughter

Allegro.

This musical score is for the piece 'MERCH Y TAFARNWR – The Tavern Keeper's Daughter'. It is marked 'Allegro.' and is in 6/8 time. The key signature has one sharp (F#). The score consists of two systems of two staves each. The first system begins with a treble clef and a key signature of one sharp. The music features a mix of chords and moving lines in both hands, with some triplets indicated by a '3' over a group of notes. The second system continues the piece with similar harmonic and melodic textures. The piece concludes with a final chord and a few more notes in the bass line.

Fine.

D. C.

1

MERCH Y DAFARN – The Daughter of the Tavern

Moderato.



CAERDOIA(2) – Troy (2)

Allegro.



DIFYRWCH Y BRENIN IAGO – King James' Delight

Moderato.



CAINC Y DAWNSWYR — The Dancers' Strain

Moderato.

Handwritten musical score for 'CAINC Y DAWNSWYR — The Dancers' Strain' in Moderato tempo. The score is written in 2/4 time and features a treble and bass staff. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the right hand. The bass line provides a steady accompaniment with eighth notes. The piece concludes with a final cadence.

MÔN — Anglesey

Allegro moderato.

Handwritten musical score for 'MÔN — Anglesey' in Allegro moderato tempo. The score is written in 2/4 time and features a treble and bass staff. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the right hand. The bass line provides a steady accompaniment with eighth notes. The piece concludes with a final cadence.

MI GWRDDAIS Â 'SGWARNOG — I met a Hare

Lento.

Handwritten musical score for 'MI GWRDDAIS Â 'SGWARNOG — I met a Hare' in Lento tempo. The score is written in 2/4 time and features a treble and bass staff. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the right hand. The bass line provides a steady accompaniment with eighth notes. The piece concludes with a final cadence.

GWEGIL Y FWYELL - The Back of the Axe

Andante marcato.*legato*

FY NGHARIAD GWEDDUS - My Handsome Lover

Andante.

Y GOFID GWINAU - The Poignant Grief

Lento.

Y MAERDY - The Dairy House

Andante.



MWYNEN MAI - The Melody of May

Moderato.



BUDDUGOLIAETH Y CYMRY - The Victory of the Cymry

Allegretto.



RACHEL DAFYDD IFAN - Rachel David Evan

Allegretto scherzando.

Two systems of piano accompaniment for the first piece. The first system is in 2/4 time, featuring a treble and bass staff with a key signature of one flat. The second system continues the piece, maintaining the 2/4 time and key signature, with more complex chordal textures and melodic lines.

DOED A DDÊL - Come what may

Allegretto scherzando.

Two systems of piano accompaniment for the second piece. The first system is in 6/8 time, featuring a treble and bass staff with a key signature of one flat. The second system continues the piece, maintaining the 6/8 time and key signature, with a more rhythmic and dance-like feel.

CLARENDON (1) - Clarendon (1)

Andante.

Two systems of piano accompaniment for the third piece. The first system is in 4/4 time, featuring a treble and bass staff with a key signature of two sharps. The second system continues the piece, maintaining the 4/4 time and key signature, with a slower, more lyrical feel.

CLARENDON (2) - Clarendon (2)

Andante.

Two systems of piano accompaniment for the fourth piece. The first system is in 4/4 time, featuring a treble and bass staff with a key signature of two sharps. The second system continues the piece, maintaining the 4/4 time and key signature, with a slower, more lyrical feel.

ALAWON FY NGWLAD
MINFWYN - Sweet Lip

Moderato.



BREUDDWYD RHYSYN BACH - Little Rees's Dream

Animato.



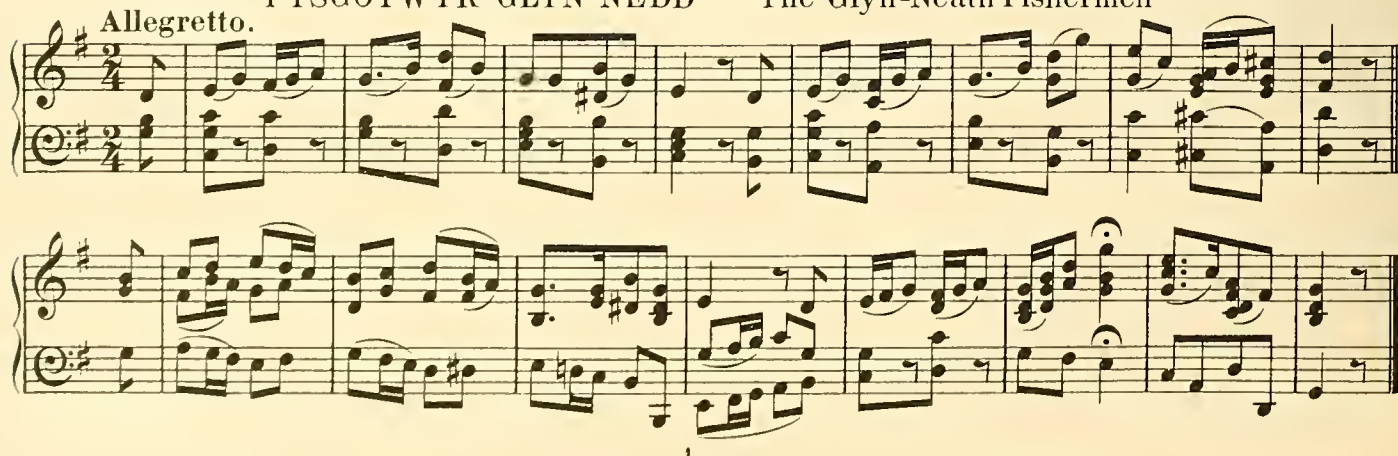
SESSIWN YN NGHYMRU - A Session in Wales

Allegretto.



PYSGOTWYR GLYN-NEDD - The Glyn-Neath Fishermen

Allegretto.



ABER-LLECHRYD - Aber-llechryd

Moderato.



TINCIAD Y GLÔCH (2) - The Tinkling of the Bell (2)

Largamente.



CASTELL CAERNARFON - Carnarvon Castle

Allegretto.



FFARWEL TREF BALDWYN — Farewell to Montgomery.

Moderato.



Y DDIMAI GÔCH (2) — The New Halfpenny (2)

Allegro moderato.



CLYCHAU LLANFYLLIN — The Bells of Llanfyllin

Vivace.

Più lento.



Fine.



D.C. Vivace.

CLEDAN — Cledan

Lento.



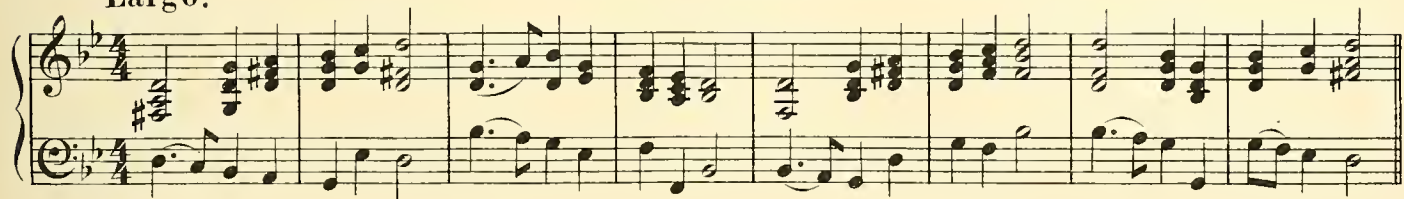
CAERNARFON LON — Merry Carnarvon

Allegro moderato.

FFARWEL I GAERNARFON — Farewell to Carnarvon

Larghetto.

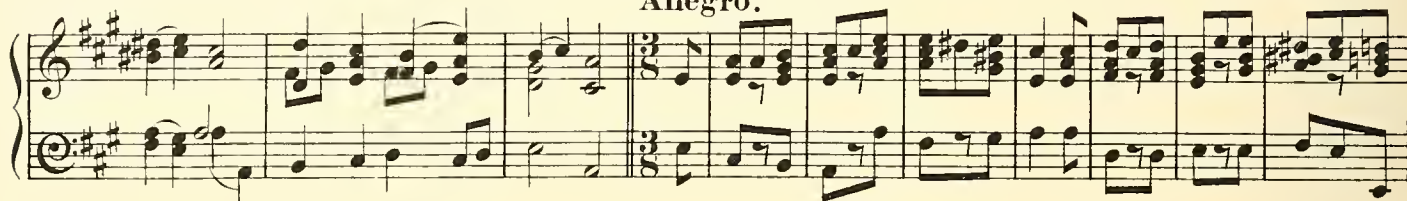
HIR OES I DDYN — Long Life to Man

Largo.

YMDAITH GWŶR DYFNEINT⁽²⁾—The March of the Men of Devon⁽²⁾
Andante.



Allegro.



CERRIG YR AFON — The Stepping Stones

Allegretto.



ARGLWYDDDES COVENTRY — Lady Coventry

Andante grazioso.



Y GINI MELYN BACH — The Little Yellow Guinea.

Allegretto.

MORWYN Y FELIN — The Maid of the Mill

Allegro moderato.

HELYDDION GLAN TÂF — The Huntsmen of Taff-side.

Scherzando.

Y TOR DŨ — The Black Ridge

Andante.



Y GWELLTYN GLÂS — The Green Blade

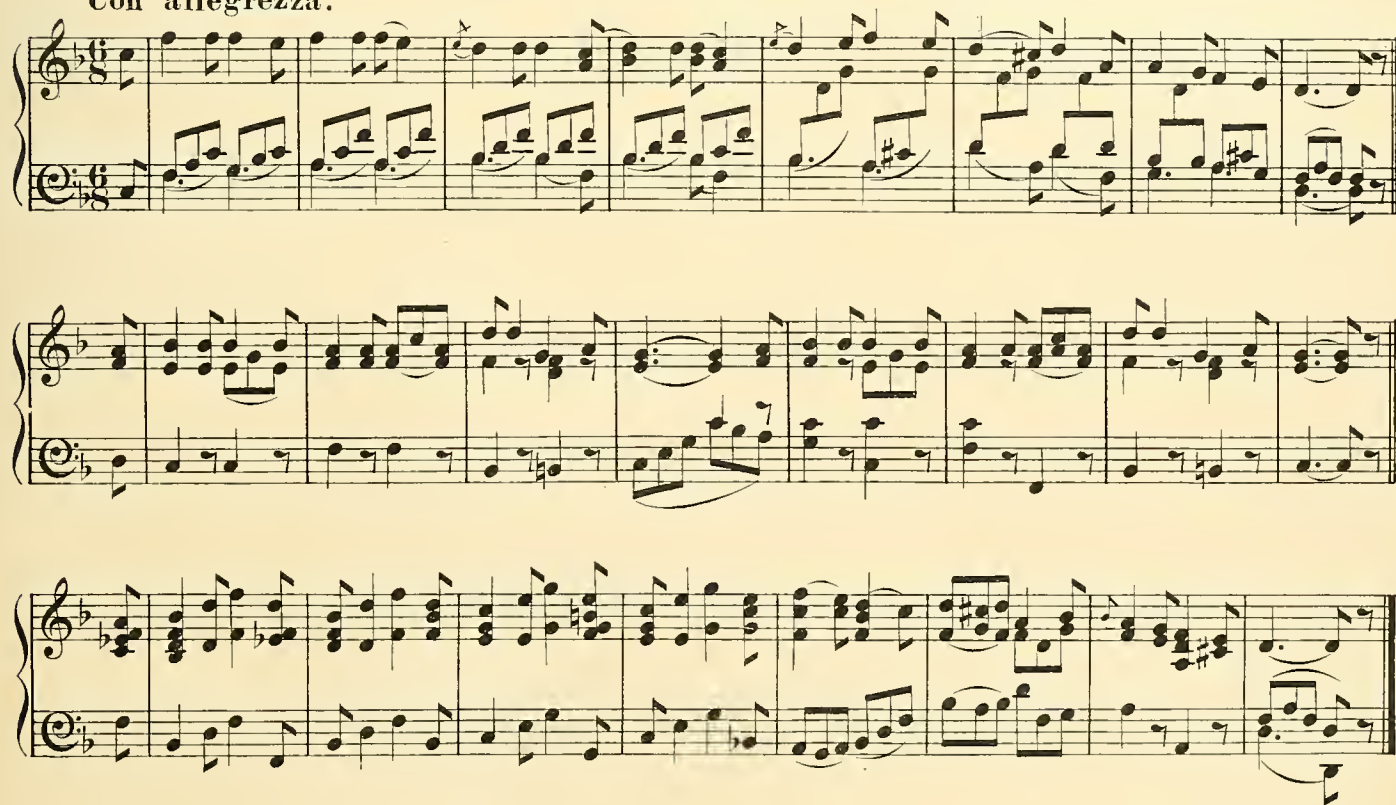
Moderato.



HELA'R YSGYFARNOG — Hunting the Hare

Allegro moderato.

DULL O DRIBAN·MORGANWG — A Specimen of Glamorgan Triban

Moderato.Y FOES FAWR⁽²⁾—The Great Etiquette⁽²⁾*Con allegrezza.*

Mae llanw cerddoriaeth yn d'od fel y môr,
Mae pawb yn y cydgan, a phawb yn y côr:
Mae codiad y dwylaw, a churiad y traed,
A'r fanllef yn d'wedyd-- hir, hir y parhaed!-- Ceiriog.



EOS EBRILL.



IOLLO TREFALDWYN



EOS CRWST.



IDRIS VYCHAN.



EOS MON.



EOS Y BERTH.



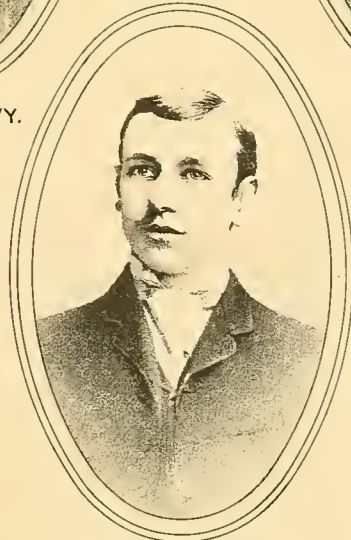
EOS MAWDDWY.



AP EOS Y BERTH.



EOS MAI.



WYR YR EOS.

PENNILLION SINGERS.

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PENNILLION SINGING.



THE literal meaning of the word pennill—of which pennillion is the plural—is a stanza, and Pennillion singing means the singing of stanzas to the accompaniment of an instrument, under certain rules and regulations, and which we shall here endeavour to explain. Another term for it is “Canu gyda’r tannau”—singing with the strings; indicating that the instrument used for accompaniment is a stringed one: in this case, the harp.

It is said that this method of singing has prevailed amongst the Welsh from very early times—from the Druidical period, as some contend. In any case, there seem to be good reasons for supposing it to be a very ancient practice; and yet, it is somewhat remarkable that none of our old writers, editors, and authorities on Welsh Airs, give us any definite information concerning the laws which regulate this branch of our national music. This perhaps may be explained by the probable fact, that the rules and conditions, like the old Melodies and Pennillion, were handed down orally from one generation to another.

At the Chester National Eisteddfod, 1866, the late Idris Vychan—a practical authority on Pennillion Singing—received a prize for an essay on the subject; this was issued by the Cymmrodorion Society, 1885, and as far as the writer is aware, it is the first thing approaching a theoretical treatise ever published on the question. In an article on Welsh music, in the fourth volume of Sir George Grove’s “Dictionary of Music and Musicians”, Mr. John Thomas (Pencerdd Gwalia), Harpist to Her Majesty The Queen, treats upon it at some length, giving a certain number of musical illustrations. And in “Cân a Thelyn” (Song and Harp) by Watcyn Wyn, published in 1895, Idris Vychan’s “Ten Rules” are

quoted, and also some observations by Eos Dâr, one of the leading Pennillion Singers of the present day.

Pennillion Singing, as Mr. John Thomas states, is somewhat similar to the parlante singing heard at the Italian comic opera, the verses moreover being improvised, or sung extempore, occasionally; this latter custom, however, is more prevalent—in our day at least—in South than in North Wales. Strictly speaking, the South Wales form is not Pennillion Singing proper, being simply a tuneful ballad-like melody, the words of which are sung solo by each member of the company present in turn, and answered by a burden of “Fal, la. la”, in chorus, as in “Nôs galan”, and “Tôn y Melinydd”, or by “Hob y derri dando”, as in the two tunes known by that title, in North and South Wales respectively. In such cases the verses are often produced impromptu, and containing as they frequently do, some humorous allusions to the locality, or to persons present at the social gathering where this practice obtains, much innocent merriment follows.

As a musical or an artistic performance however, this is much inferior to the North Wales manner—the one generally understood when Pennillion Singing is referred to. Here the singer must not only, not sing the melody—except occasional notes, and those chiefly cadential—but he must neither start with it, nor on the first beat of the bar, or musical measure. Idris Vychan is emphatic on this latter point, although the examples given in Grove’s Dictionary, as well as in some of our collections do not observe the rule. Idris appears to be correct, inasmuch as recitation being the leading principle in Pennillion Singing, the other method makes the vocal part too set and stiff, and not sufficiently in contrast with the strictly defined melody allotted to the instrument.

The singer should be conversant with the various metres of Welsh poetry, and at least with all the *Airs* to which Pennillion are generally sung. He is not to expect any assistance from the instrumentalist, it being in a sense, if not a contest between singer and player, an independent performance by each, and the latter, especially in an Eisteddfodic competition, must show no favour, but play the *Air* continuously and markedly in time, whether with or without variations. The stanzas may be in the strict or free style; they may vary considerably in length, and the singer may have to use more than one in order to make them fit the *Air*. That, however, is a matter that concerns him only, and one where he may, if he can, display his talent and resources; for though he may *begin* at any bar (portion of) he chooses, he must *end* with the melody. To enable him to do this effectually, he must be well versed in all the necessary devices—changes of time, sub-

division of notes, triplets, &c., and the number of syllables, words, and lines an accomplished Pennillion Singer can put in a bar or two, when occasion demands, is very remarkable. Pennillion Singing therefore, is not solely a vocal performance, but one in which the poetical faculty is combined, where the matter introduced plays as important a part as the manner in which it is accomplished (vocally); consequently it will be perceived, that clear and intelligible enunciation is one of the first essentials of Pennillion Singing.

As already stated, Idris Vychan lays down Ten Rules in connection with competition in this method of singing. The 9th and 10th need not be quoted; the one condemning the use of words evincing low taste, being fortunately unnecessary now-a-days, and the other directing that precedence in singing should be decided by drawing lots, being in common use. It may be stated here that in these contests, the singers stand in a row, singing consecutively to the end of the competition. After the harper plays the Air over each time a fresh Air is introduced, in order to give the singer time to choose suitable words, the vocalist to the left of the harp commences, the next following with a stanza of the same metre, and so on. Idris' eight remaining rules are as follow—freely translated: —

1.—Neither of the competitors is to be informed wath Air is being played.
(Three Airs are required, each different in time and length).

2.—Neither competitor is to sing from any book at the time.

3.—It is necessary that each competitor should adhere to the same metre
(or rhythm) as the first that sang.

4.—Anyone mixing his rhythms will be disqualified.

5.—Anyone forgetting his stanza (or failing to follow on) puts himself out
of the competition.

6.—The one essaying to sing has no right to a second attempt, but the
next to him is to proceed.

7.—The prize is not given to the best vocalist (of necessity we presume),
but to the one who accentuates best, and who recites his words in such a manner
that they combine naturally with the tones of the harp.

8.—It is irregular to start singing on the bar (i. e. at the beginning). The
singer should commence on the half-beat.

Somewhat oddly, the writer has forgotten to codify one important rule, though he mentions in the Preface that the fact of its observance by himself, and its non-observance by one of his fellow competitors at the Ruddhlan Eisteddfod 1850, secured him the first prize. Tat rule is—"No competitor his allowed to sing a stanza previously sung by another in the same contest."

There are numerous Welsh Melodies to which Pennillion may be sung, but it is to be regretted that Pennillion Singers have of late shown a disposition to limit their repertoire to some few; such as "Pen Rhaw", "Serch Hudol", "Llwyn Onn", "Merch Megan", and one or two others.

The vocal portions of the following two specimens are taken from Idris Vychan's essay (slightly altered), by the kind permission of the Honourable Society of the Cymmrodorion, London.

D. E. E.

Pennillion.

1. Codiad yr Ehedydd. (The Rising of the Lark.)

Voice.

Rhent gym-ed-rol, plwy da'i re - ol - au, Ty is go-leu-fryn, twysg o

lyf - rau, A gwartheg res, a buch-es-au i'w trin Pr hoy-w-wraig E - lin ryw - iog o - lau.

Min-au a'm deu-lanc mwyn i'm di-lyn, Gwran-dawn ar aw-dl a - rab aw - dl

Ro - byn, Gan dant Go - ron-wy gyw-rein-wyn, Os daw i 'wa-re dwy-law ar y de - lyn.

Accomp.

The musical score is written for voice and piano accompaniment. It consists of four systems of music. Each system has a voice line and a piano accompaniment line. The piano accompaniment is written in 2/4 time and features a steady, rhythmic pattern of eighth and sixteenth notes, often with chords. The voice line is written in 2/4 time and contains the lyrics in Welsh and English. The lyrics are: 'Rhent gym-ed-rol, plwy da'i re - ol - au, Ty is go-leu-fryn, twysg o lyf - rau, A gwartheg res, a buch-es-au i'w trin Pr hoy-w-wraig E - lin ryw - iog o - lau. Min-au a'm deu-lanc mwyn i'm di-lyn, Gwran-dawn ar aw-dl a - rab aw - dl Ro - byn, Gan dant Go - ron-wy gyw-rein-wyn, Os daw i 'wa-re dwy-law ar y de - lyn.'

2. Consê't y Siri. (The Sheriff's Delight.)

Voice.

Pleth-iad - au tan - nau tyn - ion Y de-lyn l'r

Accomp.

Alligretto.

di-lesg fe - ddyl-ion, Od - lau saint yw ad - lais hon, Llais neu fawl Llys nef - ol - ion.

Peir-iant i gerdd - or pa - rawd, Ar - eith - fa Yr wyth - fys a'r
Sŵn per-aidd o sain peir-iant, Go - did - og Hed-iad - au pob

ddwy - fawd, Te - ry ei - thaf tri wyth-awd Eur - llaes gorph yn ar - llwys gwawd.
mol - iant, Lleis - iau miw - sig llwys moes-ant, Tan - nau nef pob tŷn a wnant.

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